



TITLE:

歐文要旨

AUTHOR(S):

CITATION:

歐文要旨. 中國文學報 2011, 80: i-v

ISSUE DATE:

2011-04

URL:

<https://doi.org/10.14989/201521>

RIGHT:

SUMMARIES
of
THE JOURNAL OF CHINESE LITERATURE
Volume LXXX
April, 2011
Edited by
Department of Chinese Language and Literature
Faculty of Letters
Kyôto University

The Compilation of the *Liu T'ao* with a Focus on Its Narrative Mode
as a Book on T'ai-kung Wang

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Liu T'ao 六韜 has been considered to have its origin in *T'ai-kung* 太公 recorded in *Han-shu* 漢書 “Yi-wên chih” 藝文志. From the viewpoint of the narrative mode, almost all of the current *Liu T'ao* texts have been written in the form of dialogues between T'ai-kung Wang 太公望 and the King of Chou 周. Additionally, a number of stories about T'ai kung Wang appeared in its parts that no longer exist. Thus, in this respect, *Liu T'ao* can also be regarded as a “book on T'ai-kung Wang.” This feature offers a key to understanding about its compilation.

Besides *Liu T'ao*, there are nine books attributed to T'ai kung Wang in *Sui-shu* 隋書 “Ching-chi chih” 經籍志. Though almost all of them have been lost, some fragments are available in *encyclopedias* (類書) and so on. While comparing these fragments, we find that several sentences, particularly in compilations until the Six Dynasties Period, bear some resemblance to *Liu T'ao*. This suggests that a recomposition of books on T'ai-kung Wang was undertaken during the Six Dynasties Period; many books on T'ai-kung Wang

were compiled by this effort. Afterwards they were continued mixed each other. This recomposition and mixture continued until the end of the T'ang dynasty.

To understand the state of affairs before *Han-shu*, we must investigate *Yi-Chou-shu* 逸周書. *Yi-Chou-shu* is composed of dialogues and tales of Kings and vassals in the Chou dynasty. As YANAKA Shin-ichi 谷中信一 has pointed out, it contains a number of phrases similar to those used in *Liu T'ao*. However, this similarity is almost limited to “Wen T'ao” 文韜 and “Wu T'ao” 武韜, and, in regard to the frequency of appearance of T'ai-kung Wang, they are strikingly different.

In the pre-Ch'in period, a group of texts about the Chou dynasty existed, which Prof. YANAKA named the “Proto-*Chou-shu*,” Parts of *Liu T'ao* and *Yi-chou-shu* were included in it. It seems that in the Former Han almost all of the texts on T'ai-kung Wang were removed from the “Proto-*Chou-shu*,” and became the *T'ai-kung* recorded in *Han-shu*.

There are two remarkable styles in *Liu T'ao*: the story as a preface and the “briefing dialogue.”

First, “Wên-shih p'ien” 文師篇 (the first chapter of *Liu T'ao*) is the only example of a narrative in the current book of *Liu T'ao*. Since it describes the first encounter of Wên Wang 文王 and T'ai-kung Wang, we can regard it as a kind of preface. Such a type of story also has appeared in other pre-Ch'in military books, *Wu-tzŭ* 吳子, *Yü-liao-tzŭ* 尉繚子, *Ts'ao-mo chih chên* 曹沫之陳, and *Sun-tzŭ*'s 孫子 lost parts in the Yin-ch'üeh Shan 銀雀山 bamboo slips.

Second, many dialogues in “Hu T'ao” 虎韜 and “Pao T'ao” 豹韜 have a characteristic form, as follows: the King of Chou, after having explained some tactical situation, asks for advice, and T'ai-kung Wang offers a concrete strategy. We refer to such a dialogue as a “briefing dialogue.” Although this type of dialogue also has been used in *Wu-tzŭ*, *Sun-p'in Ping-fa* 孫臏兵法, and *Mo-tzŭ* 墨子, it is rarely seen in other parts of *Liu T'ao*, including its lost parts. Thus, we believe that the “briefing dialogue” has a different origin than the other parts of *Liu T'ao*.

The Influence of Shao Yong 邵雍 for the ci 詞 of Zhu Dunru 朱敦儒

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Shao Yong, a neo-Confucian in the Bei song 北宋 dynasty, and Zhu Dunru, a poet in the Nan song 南宋 dynasty, were well-known intellectuals. They carried out different works each other. Therefore Shao Yong has not been seemed to have influenced on Zhu Dunru. Actually, the relation between Zhu Dunru and Shao Yong has not been entirely pointed out.

But it can be found out the obvious influence of Shao Yong's poems in the ci of Zhu Dunru. For example, the Ci "Zhe gu tian 鷓鴣天 a work in Western capital", one of his most famous works, is certainly influenced by some works of Shao Yong not only in word but ideas.

Zhu Dunru, disgusted the fierce political strife between the new party and the old party in those days, chose the life of a hermit in order to avoid the political circle. Shao Yong was a good model to Zhu Dunru, because Shao Yong was a most typical hermit having lived in Luo yang 洛陽, where Zhu Dunru was born several years later than the death of Shao Yong. Zhu Dunru had a sense of closeness and respect for Shao Yong. The ci of Zhu Dunru is expressed the influence by poems of Shao Yong as well.

The Molding of the Social Self: Hu Shih's (Auto) biographical Writings and His Concept of the Society

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Modern Chinese writers often used diaries, letters, and notes (*zhaji* 劄記) in order to describe the individual. On the one hand, Lu Xun's "Diary of a Madman" and Xu Zhenya's *Yulihun* 玉梨魂, both of which were under the influence of Western literature but were widely acclaimed by antithetical readers, adopted the epistolary or diary style. On the other hand, Hu Shih, who studied in the United States in 1910s, recognized the value of autobiography and biography and attempted to introduce them to China. Accepting Ralph Waldo Emerson's thought that everything in the universe has its own truth and meaning, Hu published the aggregation of his own notes and diaries that

described plenty of trivial experiences in the U.S., which he considered as the ideal materials of autobiography. At the same time, his biographies took up various kinds of people including not only famous novelist Wu Jingzi 吳敬梓 but also an unknown woman Li Chao 李超. As one of the most influential democrats at that time, Hu attempted to eliminate the distinction between high and low social status in his writing biographies. In contrast to Lu Xun who was deeply pessimistic about achieving integrity and fairness in China, Hu optimistically believed that (auto) biographical writings made it possible to represent the real facts of life.

Actually Hu was not the first writer to understand the value of biography. For example, in 1900s Liang Qichao attempted to reshape the style of biography and establish the precedent of entrepreneurs in Chinese past. The subject of Liang Qichao's biography was limited to patriots who had enterprising spirit, unlike that of Hu Shih's. This difference was derived from the different view of society between them. Liang was greatly influenced by Tongo Takebe 建部遼吾, a famous Japanese sociologist, who considered society as an united organism. On the other hand, Hu denied such a thought, and intended to emphasize the value of the social interaction between individuals instead. According to his idea, the society should be conceived as an "immortal" network that included a myriad of the details of everyday life. His (auto) biographical writings based on diaries, letters and notes were directly connected to his strong faith to social areas.

TRANSLATION AND NOTES:

Jin-lou-zi (by Xiao Yi) *Part 2*

—Hiroshi KÔZEN

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